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THE LABAN ART OF MOVEMENT GUILD MAGAZINE

TWENTY-FOURTH NUMBER
MARCH, 1960.

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EDITORIAL

Included in the last number of the Magazine was a review of a recently-published book, and in this issue there are two more. Guild members who find these of interest and who would like to have more of them are invited to send to the Publications Committee details of any book (not necessarily a recently-published one) which they would like reviewed. It would also be of great help if members willing to review a book would send in their names, mentioning any particular interest or specialised knowledge which they have.

Another innovation to be found in this issue is the publication of an article written, as part of her college work, by a student in training. (*See pages* 32-42). This should be of interest not only to other students but also to their lecturers and tutors who might care to send in any particularly thoughtful, original or well-expressed essays or other forms of written work.

At the Annual General Meeting on 20th February, 1960, it was suggested that Guild Members might be less diffident in offering contributions for the Magazine if they were given a specific subject on which to write. All present were thereupon asked to write down suitable topics, and from these suggestions a large and varied list has been compiled. Four of the suggested subjects have been selected as a beginning, and members are invited to send in contributions (which may be anything from one hundred to two thousand words) on one of these:

Why do we dance?

How can basic principles of movement be useful in other fields of activity?

Failures from which I have learned.

Children's comments on Dancing (either on performances seen or on their own dancing).

Further topics will be selected from time to time.

ANNUAL CONFERENCE, 1960

Some ninety Guild members attended this year's Conference which was again held at the Art of Movement Centre, Addlestone. Many other members, who were unfortunately prevented from attending, owing to illness or pressure of work, sent their apologies and good wishes for the success of the Conference. Among these, our Chairman, Sylvia Bodmer, and one of our Secretaries, Joan Heath, were particularly missed.

The Conference opened on Saturday morning with a practical session taken by Valerie Preston, who, using part of Ravel's "Introduction and Allegro for Harp and Strings", created and danced a harmonious space-flow dance with the group. The music was delightful to work to and refreshing movement use was made of the themes and rhythmic figures. The dance gave scope for lyric and dynamic feeling and included directed and improvised movement. To an onlooker the contrasting group shapes and patterns were especially interesting. Like a series of freezing and melting crystals, impressive moments came when the whole group danced the dimensional scale and when, developing from linear and spiral group shapes, the former became a formal turning star as the others threaded round. There was interesting contrast between partner and group movement; and between moving in unanimity, canon, on the spot and rapidly changing places. The group was enthusiastic in its gratitude to Miss Preston for this thoughtful, vigorous, and thoroughly enjoyable session.

After a short break we assembled once more, to hear the Laban Lecture, given this year by our President, Lisa Ullmann, and entitled "Movement Education". This most interesting and thought-provoking talk is given in full below.

The lunch break provided a welcome opportunity for members to meet old friends and make new ones, and to enjoy the informal discussions which are an integral and valuable part of all Guild functions.

The Annual General Meeting took place in the afternoon, and proved to be one of the most interesting and fruitful of such meetings that we have had for some time. The minutes of this meeting will be sent to every member in due course.

The first business of the meeting was to elect a Vice-Chairman, and to this office Gladys Stevens was returned unopposed. The results of this year's elections to Guild Council were announced as follows:

Professional Members—Marjorie Bergin, Frank Culver, Elsie Palmer.

Non-Professional Members—Alan Cregeen, Janet Erridge.

The programme for Saturday evening was to have included a film of children's dancing, but, much to everyone's disappointment, for we had all been looking forward to seeing it, the film was unfortunately not available. However, this meant that longer time could be spent on discussion.

We had been asked to write down any topics or questions which we would like discussed. When members reassembled after dinner small groups were formed, and given one topic each to discuss, after which every group presented its findings to the whole Conference. Among the various problems discussed, two proved of outstanding interest. The question was asked whether it is possible to prove *through words* that the Art of Movement is useful or to show the value of the work by speaking or writing about it. The general opinion seemed to be that it is impossible to prove anything through words alone (although we often have to try to explain what we are doing). Members thought that to understand the work and to become convinced of its value it is necessary to see it or to take part in it. If everything could be expressed in words then there would be no point in dancing.

The second problem concerned the difficulties involved in the presentation of new ideas to the community. Innovators have always been looked at askance by their contemporaries and we do not escape this fate. It was felt, however, that we should do our best to be a part of the community and not apart from it.

One group was busy drafting a letter to *The Sunday Times*. Further details of this are given elsewhere in this Magazine. All who participated in the discussions felt that they had spent a profitable and stimulating evening.

On Sunday morning, as Sylvia Bodmer was not with us, Valerie Preston generously agreed to lead a second class. She chose for

study the qualitative and quantitative aspects of the Time Factor within a metric rhythm. As she pointed out, this relationship is often found in music.

First establishing a simple pulse-beat in the body, she led us into slow and quick phrases, then urgent and sustained ones, across the order of a 4/4 metre. Now followed a particular sequence involving rapid changes between these four textures of Time. Observation made us aware how clumsy and inaccurate in performance most of us were! After trying to improve on this, we invented our own phrases before attempting to improvise to music by Bach (a Bourrée). Helpfully, Valerie endeavoured to guide us in selecting one or two movement ideas from the tens of fragments of our immediate response. The second part of this lesson was based on counter-tensions between parts of the body, and the music was used as a background.

We are grateful to Valerie for sharing with us her wisdom, clarity and understanding of the Art of Movement and thereby enhancing our enjoyment and liveliness.

The final dance session of the Conference was taken by Lisa Ullmann. Miss Ullmann introduced the main theme of her dance composition from the icosahedron. The dance was based on the counter-attractions in movement between rising, advancing, and opening, and sinking, retreating and closing. The dance arose from a relationship between two small groups in which counter-pulls away from each other were felt in opposite points of the "door" plane. From there the main movement theme was explored by every member of the group in turn, rising, advancing, and opening from a low situation, or sinking, retreating and closing from a high situation; every member of the group bringing to it one particular quality, flowing and dream-like, present and vigorous, restricted, or generous and free. This theme was developed very simply between the two groups and led eventually into a swing between the two main diagonal directions. This dissolved into peripheral three-rings surrounding the opposite ends of the diagonal, which in turn dissolved into movement on the equator scale round the diagonal. The flow of the equator increased until the whole group was spinning together to a climax high and then resolving out of it into the original opposite tensions in the door plane.

The music was composed and recorded especially for this dance by Miss Adda Heynssen, before she retired. We only wish we

could have had more time to experience the dance possibilities of this composition. We enjoyed it enormously, and hope that sometime we may have the opportunity of really dancing it.

The Conference closed after warm thanks had been expressed to the many people whose hard work had contributed to the success of the whole; and to Miss Ullmann for her kindness in allowing us the use of the Studio once again.

GUILD MEMBERSHIP

We welcome to the Guild the following new members:

Associates:

Mrs. W. Andrews (Yorks.)
Miss P. Butler (Lancs.)
Miss C. Colmer (Sussex)
Mrs. H. Haile (N. Rhodesia)
Miss C. Hartong (Rotterdam)
Mrs. M. Henshall (Lancs.)
Mr. R. Howlett (Yorks.)
Mrs. K. Kennedy (Canada)
Miss Lynn Laredo (New York)
Mrs. Z. Lomas (Lancs.)
Mrs. J. Nixon (London)
Miss L. Paul (Middx.)
Miss P. Pugh (Staffs.)
Mrs. Felicia Saxe (New York)
Miss A. Schwarzwalder (Israel)
Miss S. Thackray (Yorks.)

Congratulations to the following:

Graduates

Mr. Gerard Bagley
Mr. Leonard Fullford
Miss Chlöe Gardner
Miss Diane Gaumer
Miss Doris Orpin
Miss Maureen Vaz

Masters:

Miss Hettie Loman

"EDUCATING GIRLS FOR LIFE"

An article under this heading, written by M. L. Jacks (formerly Director of the Oxford University Institute of Education) appeared in *The Sunday Times* on the 14th February, 1960.

The theme of this article was, in brief, that the educational programme for girls in this country and for girls in grammar schools in particular, is not educating them for life, primarily because secondary education for girls has always been merely an adaptation of that for boys; and that new thinking is imperative.

"Women must to-day be educated," he writes *"as women and for a new world,* and so educated as to be free to make their own contribution to it in their own way."

Among the various suggestions put forward by the writer the following question appears:

"On the physical side, it is impossible to provide for girls something better and more graceful than the pale imitation of boys' games which is so common?"

At the Annual General Meeting of the Guild on February 20th, members' attention was drawn to the above question, and it was agreed that the Guild should send a letter to *The Sunday Times* answering this question.

In the Discussion period, one group worked on drafting this letter. This task further underlined the difficulties which face us every time we try to explain our work in a simple manner and without using terminology which is incomprehensible to or misunderstood by the layman. However, after several hours' work the letter was completed and sent, and a copy of it is given below, as we feel that it will be of interest not only to our members but to others who may read this Magazine. (Another copy was later sent to the writer of the article.)

LETTER SENT TO *THE SUNDAY TIMES*, FEBRUARY, 1960

Sir,

EDUCATING GIRLS FOR LIFE

M. L. Jacks' excellent article on this subject surely provides a challenge to all concerned with the education of girls "as women and for a new world."

In the final paragraph, however, he assumes that girls' physical education is still restricted to a "pale imitation of boys' games", and asks whether it is not possible to provide something better and more graceful in the interests both of the girls themselves and of the community.

The answer is that it is possible, and that during the last twenty years or so what has amounted to a revolution has taken place in the approach to girls' physical education as a whole. While it is unfortunately true that many grammar and public schools still continue to limit their activities on the physical side to the traditional form of games, gymnastics and some form of stylised dancing, the more enlightened and courageous secondary schools have for some time been experimenting with wider and richer forms of movement for girls, designed to achieve that freedom for which he pleads by which they may make their own specific contribution to the world. The replacement of the term "physical training" by the newer "physical education" denotes something of this change of attitude, since it implies that work in the physical realm can be of general educational value, and not merely an exercising of the body.

That raises the whole issue of the inter-relationship of body and mind, and of the role which movement can play in the promotion of their mutual functioning, and the harmonisation of the total personality. Although this was recognised and practised by all the great civilisations of the past, the idea that movement is a serious subject for study is still comparatively new to many people to-day, and it is only in our own century that any intensive research into human movement has been undertaken.

Such an investigation was the life-work of the late Rudolf Laban, who succeeded in formulating a comprehensive body of principles governing human movement. It is on these principles that movement education in many schools is now based, with their application extending into the fields of dance, drama and other arts, as well as to games and athletic skills.

Teachers concerned with movement as a medium of expression have for many years endeavoured to help girls to achieve grace, poise and ideals of social conduct through creative dance. In this both awareness and development of the individual's own bodily, spatial and rhythmic capacities are cultivated, together with the experience of group dancing which calls for sensitive observance of the formations and rhythmical patterns arising from corporate action; freedom through personal movement, invention and initiative is blended with group discipline.

Specialist training in this work was first provided in this country in 1946, when the Art of Movement Studio was founded by Miss Lisa Ullmann, one of Laban's closest associates, and here one-year full-time courses for qualified teachers are sponsored by the Ministry of Education.

The same year saw the formation of the Laban Art of Movement Guild, an association of people of widely differing interests, united, however, in the belief that movement has a vital contribution to make in education for life.

Yours faithfully,

J. Heath, D. Hornby, } *Hon. Secretaries,* Laban Art of Movement Guild.

The original article appeared in *The Sunday Times* on 14th February, and on the following Sunday, 21st February, one letter was published commenting upon it. This illustrated only too clearly the attitude deplored by Mr. Jacks.

A few days after sending the letter from the Guild, the secretaries received the following from the Editor of *The Sunday Times:*

Dear Madam,

The Editor thanks you for your letter and appreciates your having written. He regrets, however, that he is unable to pursue this subject of correspondence any further.

Yours faithfully,

How sad it is to think that the education of the nation's girls is apparently thought to be of so little interest to the readers of *The Sunday Times* that publication of the correspondence upon the subject is limited to one letter. It is also abundantly clear that as members of the Guild we should seize every opportunity of showing the public (both collectively and singly) the value of the work in which we believe.

SUMMARY OF WORK DONE BY GUILD COUNCIL FROM FEBRUARY, 1959, TO FEBRUARY, 1960

Council met in May, October and January

The following routine matters were dealt with:

1. Finance

An interim statement was given at each meeting, and expenditure authorised in the light of capital available.

2. Annual Conference & October Refresher Course

Arrangements for each of these events were made.

3. Publications

Discussion of the new lay-out of the Magazine took place, and arrangements for future publications were also discussed It was decided to include reviews of books likely to be of interest to members in future issues of the Magazine.

The following were new matters for Council's consideration:

1 The Joint Examining Board

This was set up during the year, and one of its functions is to examine candidates for Graduate and Master membership of the Guild. Two Guild representatives serve on the Board with one each from the Studio and Laban Art of Movement Centre. Mrs. Bodmer and Miss North agreed to serve as the Guild's first representatives.

2. Membership

(*a*) As one of the main functions of the original Guild Membership Committee would in future be taken over by the Joint Examining Board, the Membership Committee as such was disbanded, and a new Membership Advisory Committee was formed.

Its purpose it to give general advice and help to members, and to encourage the recruitment of new members.

(*b*) The first task of the Membership Advisory Committee was to devise a scheme whereby members might obtain training to help prepare them for Joint Examining Board examinations. A result of their work is the pilot scheme of training now in operation in some parts of the country.

3. Connection with the L.A.M. Centre

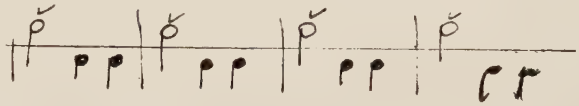
It was arranged that representatives of the Guild should meet Trustees of the Laban Art of Movement Centre.

4. Use of Laban's Name

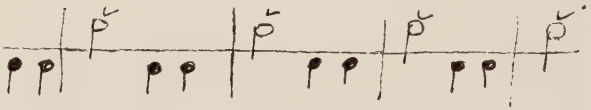
A request was received from a new organisation in America for permission to use Laban's name in its title. As this involves a matter of precedent, terms of reference for such bodies are being worked out.

THE RHYTHM OF EFFORT AND RECOVERY
PART II

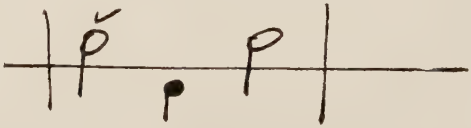
The forms of rhythm which have been preconceived by ancient favourites of the muses, the iambic and trochaic masculinity and femininity, acquire a new face under these auspices. In the complications and variants of these two fundamental rhythms curious reversions take place. Sequences of stresses followed by lightness have been female in the trochee* but have a manly character in the dactyl.

DACTYL 

In the male sequence of iambuses* lightness precedes stress. The similar arrangement of stress shows a more tender aspect in the anapaest.

ANAPAEST 

The sequences and the mixtures of measures which the Greeks have felt as the expression of certain fundamental modes offer an insight into the problems of the relationship of opposites which cannot be simply laid aside as artistic fancies.

CRETIQUE PEON 

The Dorian mode, which was considered as the expression of the manly national character, did not comprehend either the

* See Laban Art of Movement Guild Magazine No. 23, page 22.

iambus or the trochee. These measures were both relegated to the voluptuous Lydian mode of an outspoken feminine character. The Lydian mode was not national; it was like the third mode the Phrygian imported from barbaric—mainly oriental—tribes.

The Dorian mode comprehended besides the dactyl and anapaest the Cretique peon, a kind of amalgamated trochee and iambus.

The anapaest was used in both the manly Doric and in the feminine Lydian mode.

Rhythms have been performed only during leisure time in recreational activities. They are clearly detached from the rhythms in periods of work and sleep.

The activities of dancing, singing and acting show a fine balance of effort and recovery. It is very probable that the relationship between effort and recovery can best be studied in these fundamental recreative activities.

An amoeba which has the power to emancipate itself from the conditions of its surroundings, by changing its place, by moving away from an unfavourable spot of the surroundings to a more agreeable one, is, of course, not a dancer, because the change of position is caused by practical considerations. (If one is allowed to use this expression for an inner function of an amoeba.)

A dancer is moved by ideal considerations in the multiple changes of his positions; and each of these changes is always done in a definite rhythm. He moves not only from place to place, but also from mood to mood. The recovery value of this free activity is incontestable.

The two great unchangeable conditions of the surroundings can be either love or hatred, corresponding somehow with indulgence and fight. The dancer does both alternately. He fights against time, trying to overcome it by the suddenness of his movements. In everyday life also we easily recognise people fighting against time. They are often hasty, having no leisure for anything, and contrast intensely with other people who indulge in time, up to the proverbial laziness of the sloth. These people let themselves be carried by the flow of time with a real feeling of indulgence and buoyancy. To some people such buoyancy seems to be the essence of recovery, but to other people racing and dancing seem to be the best means to recover—what? Something lost? It seems impossible that recovery could be found in both extremes, in the loving and in the hating of time—or in the loving or hating of anything else. One comes nearer to the problem if one can detect what has been

lost. It is balance, not the stable balance of immobility, but the dynamic balance of a well-proportioned alternation of a rhythmic function. Thus recovery is to be found in the exercise of rhythmic functions trying to balance one another.

When this is applied to the life of a one-celled living being one will see that even if the cellule is immersed in nutritive liquid it will not take in food continuously. The stretching out of a pseudopod, a protuberance of its outer surface, is the sign of the period of feeding activity. Suddenly the animalcule becomes sensitive to the nutritive fluid around it, but there must also be an inner need which has not been there before. A working period starts in which food is caught and absorbed. Then follows a period in which no pseudopods are stretched out. The food is digested and a period of a kind of sleep is inaugurated. It is clear that this rhythmic change is essential, because neither continuous feeding nor continuous abstinence would keep the being alive. But the nucleus is also fed and its special faculty of production, consisting in the dividing of the cell through a twisting movement, is awakened. The working period of the nucleus has started, and if it has divided itself, the whole cell, so to speak, falls asleep, recovering from its effort. But the cytoplasm has to nourish the exhausted nucleus, and the play of stretching out pseudopods and so on starts again.

The basic scheme of the biological rhythm is the same in the most humble amoeba as in the most refined neuron of a human genius. The different species of cellules have a similarity of function throughout the whole scale of living beings. Everywhere there is not only an exchange of material, but also a combination of functions. The cellule repeats certain movements which correspond to age-old experiences. This is, of course, a much simpler process than that involved in human memory, or even in the memory of more primitive animals. But the essentials of the function can be considered to be similar.

One of the memory acts is intimately connected with the attitude of a living being towards space. It has been shown that opposite forms of effort arise from an inner attitude of fighting against time on the one hand and from the yielding to time on the other hand. If one compares the stretching out of pseudopod into a definite direction of space with the twisting movements by which cell-division is accompanied, it becomes obvious that these acts can be understood as contrasting attitudes towards space. The unit of space time is one of the two great unchangeable conditions of the surroundings of a living being. The direct stretch is the

expression of a fight against space in which all directions but one are avoided. The fight against space contrasts with the yielding to it when in twisting movements several if not all directions in space are consecutively touched. The being is bathing in the ocean of possible space directions, confiding in them, indulging in them, without trying to overcome distance in a definite direction.

Such contrasts are known in the art of dancing. One traditionally discerns the so-called arabesque performed along and ending in a position of a direct line, as if reaching out straight for something. The contrast is the well-rounded movement into an attitude which has no definite target in space, forming the body into the shape of a ball or a vessel around a centre. All dancing consists of alternations of such plastic and linear shapes, with, of course, an almost infinite number of intermediary transitions.

The aggressiveness of a male rhythm is stressed if accompanied by an impact into one definite direction or arabesque. The tenderness and voluptuousness of a female impulse is increased if performed in the flexible shape of an attitude in which the indulgence in space becomes visible.

It would be wrong to consider the two extreme attitudes towards space, either as producing recovery or as exerting effort. Both require effort, and recovery originates from the successful attempt to bring them into dynamic balance. One does not speak about space rhythm in general, but uses the idea of space harmony. The simplest case of static space harmony is symmetry. Dynamic symmetry arises, for instance, if the right side and the left side of the body are used successively as, say, in stepping, or walking, or in any other form of locomotion. Space harmony in the deeper sense, however, is achieved only through an alternation of "direct" and "flexible" spatial effort qualities.

The stress in real harmony is laid on the memory content of the balance between the two primeval attitudes as seen in the nutritive (male) and productive (female) function of uni-cellular beings.

The original rhythmical balance can be disturbed, favoured, delayed, and so on, by external factors and the reactions of the living beings to them.

In the behaviour of man a whole scale of rhythms and harmonies can be observed, from the simplest vegetative or instinctive rhythms and harmonies, up to the most complex rhythms and harmonies of the rationally-experienced relationship between functions.

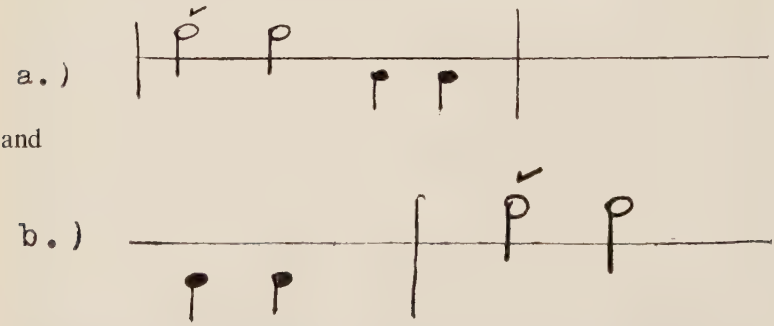
The simpler rhythms and harmonies always tend first to adapt the behaviour (which consists of externalised memory movements) to the facts or rhythms of the surroundings. Thus the rhythm between the wakeful state and sleep is adapted to the planetary motion of the earth and the resulting light and darkness into which the surrounding nature is immersed.

In the higher rhythms (into which harmony as a space-rhythm may from now on be included) the living being aims, not at adaptation, but at domination of the facts and rhythms of the surrounding nature.

All the higher or more complex rhythms are, however, only modifications of the primary or fundamental rhythms. It has been shown that the dactyl and the anapaest are modifications of the iambus and the trochee, but it has also been noted that a reversion of the original male or female character has taken place.

In the fusion of the trochee and the iambus into a cretique peon (see page 12) no revision but a loss of the primitive male-female characters has taken place. The Greeks have considered this rhythm as the expression of great excitement, in which man becomes either foolish or pitiable: two moods which are indeed apt to extinguish sexual characteristics.

Greek rhythmology, however, has not stopped with this extinction of sexual traits; in the Phrygian mode (a barbaric imported one) the Greek artist-conjurer has used besides the peon two forms of the so-called Ionian rhythm:



While the peon was felt to express inner states originating within the human being (foolishness and pitiableness) the two forms of the Ionian were used to show the reactions to the overwhelming impressions gained by outer surroundings, including the manifestations attributed to fate, demons, and gods.

The Phrygian mode, in which the rhythms of exceptional inner and outer excitement were combined, has been considered to be of a supernatural character and to be connected with sorcery and spell-binding functions. They are furthest away from the simple male-female contrast and the ordinary life functions of feeding and reproducing.

In a way they characterise two functions of memory, possession or retentiveness on the one hand and evocation and emanation on the other hand.

The conservation of the impressions and experiences gained during a lifetime, which means that which has entered the living being from outside, is here contrasted with the stream of evolutionary happenings originating from hereditary disposition, which means that which has lived for times untold in the inner recesses of the being. Conserving retentiveness is a duty, while evolutionary development is a right.

Sleep arrests the exaggerated tendency and duty to conserve the acquired part of the memory treasure. It liberates the active search for new external impressions which are interrupted. Work and the waking state intoxicate the being not only with the waste material of exertion, but also with an increase of possessiveness and the spell of the duty to conserve the accumulated treasures of acquired memory.

Every living being is driven to give origin to other living beings. The plant in producing its seed, and the higher animals with their extensive and intensive care for their offspring transmit the hereditary characteristics common to the whole species. But they transmit also something of their individual rhythms of function which can improve into the greater capacity for harmony, or deteriorate into a tendency towards disharmony in the next generation.

Neither sleep nor work is the real source of balance and harmony. The tendency towards harmony and dynamic balance is always present in any phase of real recovery. Effort directed towards the satisfaction of external needs, though indispensable for the sustenance of life, infallibly causes disharmony and lack of balance in a contrary but yet somehow similar way to that of sleep. Sleep is also filled with efforts which are, however, hard to control. A kind of connecting link can be found in leisure-time play, which, like art, is neither work in the ordinary sense nor is it a real dream. Effort and recovery meet in those leisure-time

activities or dreams, where the essence of rhythm is practised and experienced. One can see in these activities the real recovery which goes beyond the refreshing of the ordinary action power. Harmonised effort is recovery, but harmonised effort can be achieved to a relatively small extent only in work and sleep.

The ideal is that harmonised effort should penetrate work and sleep as such as possible. But art in leisure-time remains indispensable.

RUDOLF LABAN.

MOVEMENT EDUCATION

(Laban Lecture, 1960, given by Miss Ullmann at the Annual Conference on 20th February)

We often refer to "Harmony" as a desirable state to be achieved in the human personality and society. What do we mean by this? Is it that we want to have everything rosy, gentle and sweet? Have we to avoid conflicts, problems and discord? Do we carry before our inner eye the image of the ideal man who is perfectly accomplished in every respect and of the ideal community which represents the highest standard of excellence in its communal living? In educating our children do we endeavour to mould them into this image of perfection, disregarding their personal pattern and capabilities?

Surely this is not the case, certainly not in our present age. If we had such tendencies in the past these have now changed. Contemporary educationists recognise that besides those potentials which are common to most human beings there is great differentiation in personal capabilities and aptitudes, and that, therefore, the process of harmonisation requires a different development with every individual personality and every individual society.

Can the recognition and appreciation of how people move (and not only of what they are doing in a certain situation) help to give information about their personal trends and make-up?

We all know that we can discern in a person's movements certain characteristics which are typical of that person. We need only observe how a friend walks in the street, climbs the stairs or sits down to rest. We recognise him over and over again even when he picks up a tool and goes about a job. And how very different is his way of doing all this from that of another friend who also walks, climbs, sits or works.

There are chains of movement qualities which reveal personal traits just through the way in which each part is linked with another and through the specific composition of the various single parts; but there is another factor which we have yet to consider. While movement patterns are discernible which reveal what we

might call fundamental traits of a person, there are others present which are apt to colour them. I am referring here to those which express moods such as anger, gaiety, distress, anxiety, hilarity, all of which come and go and have certain effort compositions and shape structures which are common to all people at all times.

Do we not look out for any signs indicative of our friend's frame of mind when, for instance, after a severe quarrel, we first meet again? Do we not searchingly observe his movements when he enters the room to greet us? Can't we soon tell without having exchanged a single word, whether he is still cross or not? Little children and even animals with whom we live are good observers and readers of such movement patterns.

In all these manifestations we can recognise factors which are characteristic of humanity as a whole and factors which distinguish one individual from every other.

The harmony which nature strives to achieve cannot be found only in the immobility of a perfect balance, of concord or agreement. For this there are too many forces and qualities of contrary kinds in the world.

It seems rather to be a matter of realising that things are related to one another and that through this a quality of tension is created which makes movement possible. In other words, each situation when experienced in relation to other situations has movement potential, even if there is complete stillness.

Movement is change and there may be movement both between qualities of contrary kinds and between those in sympathy with one another.

Movement occurs between stillnesses. It may actually affect the shifting from one stillness to another, or it may remain latent if the actual physical action is withheld. A calm and relaxed attitude or position may, for instance, be changed for another calm and relaxed position by a slightly surging, rising, and then falling movement. Or, a tense and excited position may quickly be recaptured after a brief and brisk break-away. Both examples describe movement between sympathetic qualities. The tension between the two stillnesses in question is slight and it requires a special inner impulse or effort for any actual movement to arise.

Qualities of a different kind when confronted with one another, as, for instance, in a person in a calm and relaxed attitude near someone tense and excited, will produce a state of high tension to which we often refer as dramatic and a considerable movement

development is called for in order to ease the conflict. This can be experienced when changing excitement and tenseness into calmness and repose. The high tension, i.e., the high movement potential, between the two extremes is apt to precipitate movement occurrence.

If man is to develop his particular attributes, he has to learn to recognise and to comprehend the contradictions which he meets in the world without and within himself. The well-balanced and integrated personality into which the educationists try to help our children to grow needs awareness of the continual change of inner and outer conditions. It requires also acceptance of the fact that these conditions are not always related to one another in an easily flowing manner but that tensions and counter-tensions come about representing states of conflict and disagreement.

It seems, therefore, that harmony includes aspects of concord and discord as well as of tension and movement. The process of harmonisation lies in the just adaptation of parts to each other and in the appropriateness of the rhythm with which this is effected. Appropriateness can be judged in that it is never destructive but is constructive and creative.

We can derive in various degrees experience of this harmonising process from movement exercise. We might perform a gesture of our hand and do this with awareness of how the fingers move in relation to one another and, say, to the head, and this latter in relation to the shoulders, and they in turn to the legs, etc., etc.; in brief, how parts of the body move or are posed in relation to one another and to the whole. Into this, such factors as placing, timing, continuity and stress enter as well.

In fact, awareness of correlation and inter-relation of all these as well as of the rhythm with which change takes place, establishes favourable conditions for harmony to develop. This rhythm is not regulated at will but is a natural phenomenon of life. We can educate ourselves to become sensitive towards it and its relative nature and thus help to stimulate integration and harmony of personality.

Is it right to say that education in movement can make a contribution here? In order to find out about this it will help to throw a light on the inter-relationship of inner attitude and outer bodily demeanour.

As we have seen earlier on, something of a person's inner self is reflected in the way he carries himself and in the way he moves.

We might say that our body is a mirror of our soul. But can bodily movement affect the life within us? Can a mood, a trend of thought, a feeling, be influenced by bodily actions?

To answer this fully would require much more elaboration than can be given here, but I think everyone has at one time or another experienced how a few movements or a change of position has helped to establish a certain inner attitude. How often do we realise when we literally "take a firm stand" or "pull ourselves together" that this physical action has done just that very thing for our inner self?

When we observe people and see a bodily expression of, say, impatience, and analyse what qualities it contains, we may find amongst others an element of hastiness and unrest together with an urge to go straight ahead. Let us try now to express impatience by a slow and deliberate movement, and we shall notice that the straightforward tendency has been abandoned and changed probably into a twisting and wriggling one. We can make endless experiments which will point to the fact that if one part is changed within a given situation, all the parts within the whole will change. and that bodily movement can affect the inner state of being.

Since there is interdependence of the inner and the outer man one might assume that movement education can provide an important and concrete means in the development of human personality.

Let us briefly examine the world in which we live.

Our so-called "Atom age" brings advantages which may be highly desirable but which at the same time offer serious challenges to man's integrity. Automation will advance and there will be less physical work and more leisure time. The rapid increase of world population requires continual adaptation of the various social structures in order to meet at all levels the needs of the masses. There will be more impersonality in public life but there may be also a greater chance for the individual to emerge. The habit of moving and the desire to do so is increasingly neglected while the demands on our nervous energy are constantly growing.

What do we need in order to meet the new situation, and will movement education be of help? In attempting to answer these questions our attention will have to be focussed on such things as belong to the particular sphere of human qualities and on situations where they might be enhanced through movement exercise.

The most fertile ground in this regard may be found in both

spontaneous and prepared group movement as practised in the movement choir. Here such things as community feeling, recognition of mutual dependence, courage to take initiative and to make a decision are called upon. Consciousness of responsibility which leadership brings about is sharpened, and readiness to give and to care, together with capacity for comradeship, is stimulated. The individual has at times to emerge from the group and learn to hold his own against its levelling influence, and at other times he has to immerse himself completely and become a serving member of the whole. In either case awareness of action and sensitivity as to its appropriateness are necessary.

Our world to-day is a world of work and this is entirely based on scientific and technical thought. In order to survive in this world the child has to acquire increasingly more factual knowledge. Yet, of what avail will this be if it is not balanced by the cultivation of human attributes?

In education we have to consider two main aspects:

(*a*) to help the child to be prepared to meet life as it is, and to be able to adapt to social, professional and cultural demands;

(*b*) to educate the child by stimulating appreciation of spiritual values and by deepening perception and comprehension.

What role can movement education play in giving opportunities for experiencing human ideals and for living them? If we look at such activities as play, gymnastics, sport, physical culture and dance, we recognise that Movement is the significant factor and common denominator to all of them.

Movement is a fundamental phenomenon of life

Human movement differs from that of animals in that it is provoked not only by the outside world and carried out instinctively, but with the human being it is self-effected by an effort of a combined physical, mental, emotional and spiritual nature. Movement, when involving the entire man, brings about complete absorption and a state of exaltation in which the conscious mind works in unison with the unconscious. Such moments of total functioning enhance awareness and creativeness.

The aim of movement education is to help the child to retain his natural enjoyment of moving, to re-awaken and develop his sense of movement (which is greatly lost in our present day civilisation) and to cultivate movement by recognising it as a fundamental condition of life.

The infant usually has enjoyment and urge to move. This is, however, lost during school life. Although we do provide a special place to move in—the gymnasium—it is only at special times, planned in the time-table, that we pay attention to movement, or, at least, to some aspects of it. Therefore, movement is as yet not an integral part of education.

Why should it be?

If we speak of education through movement we must realise that:

(*a*) the mere fact of moving one's body about has not educational value;

(*b*) movement is not only a process taking place in our doing, but also in thinking and feeling.

The child is able to understand the mechanics of physical functioning, and may even be attracted to practise such a thing as weight-lifting in order to strengthen his biceps, or rotating his arms in order to stimulate blood circulation. While such exercises fulfil just such isolated and external physical purposes, they do not penetrate to the deeper layers of personality. In order to touch upon these, there must be meaning, and this must be within the child's immediate comprehension and should not require argument and proof. Only when movements—that is the single physical movements—are felt to belong to a whole movement event, which has its roots in the human psyche, can these movements gain educational significance. Any explanations as to the practical purposes of certain movements engage the child's intellect only. The real deeper meaning of movement is comprehended by giving it physical manifestation and thus experiencing and enjoying the interplay of actions, rhythms, moods and shapes.

Modern biological and anthropological research differentiates between at least four spheres of behaviour in the human being:

1. man's conduct in relation to his material environment;
2. man's conduct in relation to his fellow beings (both of which can also be observed to be active with animals);
3. man's effort to find relation to himself;
4. man's effort to find relation to his God and to forces outside himself.

These four spheres are not separated in man but operate in him together. Only the last two ones have qualities specific to man-

kind, the one relating to man's moral feelings, and the other to his religious aspirations.

Physical exercises which are concerned with helping to keep man fit, healthy and active become mainly effective in the biological and social spheres and do not, therefore, touch upon those which are specifically human. The question is whether physical exercises can affect those layers of human conduct and experience which belong to the psychical and spiritual spheres. This is a most important question because if we can answer it in the affirmative, then we must admit that the practice of moving one's body in an organised way and with meaning bears acute educational implications.

Let us investigate physical movement and see if we can find any indication that it may have values relating to the inner nature of man.

Earlier on we already stated that the fact of moving one's body about, of bending and stretching one's limbs, of mobilising one's joints, or of positioning one's spine in a so-called correct posture does not lead beyond the benefits of exercising one's body mechanics. If bodily movement is to affect the human psyche it must be permeated by meaning other than that of a purely physical-biological nature. While it is important to become acquainted with physical conditions and functionings (and I mean not superficially acquainted, but well-skilled in the use of the body mechanics) in an attempt to reach the whole man it cannot be an end in itself. When a movement process is realised by the whole person, i.e., by the entire being, the role the body plays is to be the instrument through which meaning becomes manifest. Meaning arises from the inner man with his ideals, aspirations and his imagination. What could or should be and what one sees in things and associates with them can find concrete formulation through appropriate movements of the body.

The meaning of bodily movement has four main aspects:

1. Satisfaction through achievement in the learning of skills.
2. Satisfaction of one's play sense, using imagination and spontaneous action.
3. Exercise of one's formative drive, combining creative faculty with reflective powers.
4. Communication with fellow beings and with forces outside oneself.

The meaning is grasped by the child unconsciously, when he or

she feels enjoyment in doing the movement, e.g., enjoyment and fun can be derived from:

(*a*) Performing bodily actions. Bodily action and skill are also related to work and any kind of practical movement.

(*b*) The excitement of exploring around a given theme; adventure, surprise, discovery. Movement play, i.e., the essence of it, can be recognised pervading all walks and instances of life.

(*c*) Creating a dance, a whole rounded-off composition, something which can be retained and shared with others. To build, create, and accomplish give a deep experience and satisfaction which have a direct bearing on the art of living.

(*d*) Outside response; realisation of 'I' and 'You'; common action; leading; following; mutual responding; creating something one cannot do alone. To give and take, and to share a common experience not only provide social training on biological and animal level, but have particular human values.

All of these four points are concerned with meaning of movement. As we have seen earlier on, movement occurs when one thing is related to another one, and when each is realised either to be opposite and removed and in conflict with the other (*dramatic*) or, to be a mood with various qualities which can be easily and harmoniously changed (*lyric*). A movement culture which is to be of a real all-round educational value should embrace all these four aspects.

When we investigate what kind of a movement education we are giving our children in schools at present, I think we have come a long way towards working for true educational values rather than for training achievements only. On closer examination we find, however, that there does not exist as yet a really unified approach to our endeavours of awakening, developing and cultivating the child's inherent sense of movement, and so helping him to grow as a human being. We speak of the various "branches" of physical education, meaning here gymnastics, there games, swimming, athletics, dance, and we seldom recognise them as belonging to the same tree, namely, to the sphere of movement experience. We practise movement, or rather "apply" specific movements in these isolated fields, but do not give experience in its entirety.

Is it possible to give such a total experience? And if so, how? If we focus our attention on the person, the child, the boy, the

girl and if we approach him as a human being and expect him to respond as such, that is with his whole personality, with his powers of thinking, feeling, intuitive and sensing faculties then we are touching a living organism at a human level. It is comparatively easy to use bodily movement as an approach (there are many others), but movement being fundamental to life is a natural medium, provided it is practised and understood in its wholeness.

We speak of the art of movement when this wholeness is present. As any other art, the art of movement transcends the world of reasoning and demands ideas and discipline. As any other art, it heightens experience, and when sincerely approached it gives a feeling of elation. In the art of movement, however, unlike the other arts, the person himself is the vehicle of expression. This gives it its unique position and great power as an educational factor.

When referring to expression it is important to realise that this is not limited to a form of self-expression which results in "do as you like" and "let fly". While this may sometimes be of good therapeutic value it is surely not an ultimate aim. In the art of movement, as I have tried to outline it, in which the whole person is involved, there is a flux of energy simultaneously going inward and outward, and there is a strict discipline which is imposed by considerations of relationship. In this way it can help to heighten perception of the world around, to enhance understanding of self and others, and to encourage tolerance. By becoming aware of form and quality of bodily attitudes and movements and by learning to distinguish one form and quality from any other, and to judge their appropriateness, we can increase our power of discrimination.

The child is unconsciously attracted by things of higher values, but these must be comprehensible to the child. It is the task of the teacher to open the door for the child. When the door has been opened, even only a crack, the child's natural instincts will drive him to explore and enquire into the nature of things. He will do this out of his own interest and own effort.

Art of movement is a most potent medium in achieving this.

In the art of movement, as in other arts, there are fundamental principles. In the various styles which any period, any race or any cultural areas have produced or will produce certain selected principles operate in a characteristic way. Through exploration, investigation and research the knowledge of fundamental principles has been widened through the ages. In the knowledge about human

movement and its significance we have only recently, in this century, made a great advance, and this particularly through the work of Rudolf Laban.

In the contemporary art of movement we are not concerned with a particular style which has to be learned. It is, moreover, the study of fundamental principles and the challenge to the individual to respond and to create with them in his own personal way. This fact gives the modern approach to the art of movement a true educational standing. It is no more only for the few who have the gift to move and to dance, and who are being selected to perform. How often has enjoyment been taken away from the others through such measures. Movement is for all, boy or girl alike, for the young as well as for the old.

In my opinion there is justification to give movement education a central position in the schools, but we shall have first to think anew, and in the light of a new vision we may have to revise our methods considerably. While the aim of movement education and its principles are the same for the boy and girl, because they are both human beings, the form it takes and methods of approach may often differ. The vital concern is the person, the individual with his need for opportunities to develop his human qualities harmoniously so that he may grow to be a contented member of a happy family of mankind.

LISA ULLMANN.

FREEDOM IN ACTING OR THE LATEST CLICHE

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Many actors have been heard to say "I can't dance", but few have admitted that they cannot move well. The transition of everyday movement to that of the art of acting and the art of dancing is something which should concern all who put themselves on the stage; for an actor communicates with the audience through visual movement (gesture) and audible movement (voice).

All dancing is movement but not all movement is dancing and it is not easy to define where movement ceases to be just movement and is dancing. It is clear, however, that certain principles of movement underlie both acting and dancing.

During his lifetime, Rudolf Laban made intensive researches into the movement characteristics of thousands of people with whom he came into contact; people of every race, age, class and profession. He came to understand the vital importance of how the inner forces of the personality are mirrored in the movements of the individual. Êveryone has a tendency to select unconsciously certain ways of moving which affect his whole behaviour. How often does one find an actor confined by his own movement characteristics so that one characterisation is but a carbon copy of another.

Dancers, too, are frequently automaton-like and unable to invent the simplest movement of their own. Possibly by limited training, one-sided experience or fear of experiment, they are restricted by their own movement habits. They, also, just repeat those movement clichés learned at the latest class or from the choreographer in the newest production. Small wonder that more and more casting is done by selecting actors and dancers by their looks

rather than by their ability to act and dance. This is surely not the way to develop creative theatre.

In the training of an actor the intention should be first not to direct but to liberate his inherent movement qualities. He then becomes free enough to explore and increase his movement vocabulary and thus, dispensing with self-limitation, he utilises those ingredients necessary for the character and situation according to such dictates as age, location and nationality and whether the production be in the manner of Commedia dell'Arte, Restoration comedy, Shakespearian theatre or any other style demanded.

The liberation of movement does not seek to erase, but to enrich and ensure that there is always something of himself in what the actor does. Later he may submit to a more technical approach, which, if presented too soon, can kill his confidence and drain his interest. In every art there should be a balance of spontaneity on the one hand with design on the other.

Two hundred years ago Noverre, the inventor of the Action Ballet and the revolutioniser of the decadent and conventionalised French Ballet of the time wrote: —

"The majority of those who adopt the theatrical profession imagine that to become a dancer it is sufficient to possess legs, to be an actor a good memory is essential and to be a singer a good voice is the sole requisite. Commencing from so false a premise the first concentrate on stirring their legs, the second on exerting their memories and the third on giving vent to cries and sounds. They are astounded that after many years of weary toil they are accounted detestable; but it is impossible to succeed in any art without studying its principles, without penetrating its spirit and without feeling its effects. It is not a question of skimming the surface of the art, it must be probed to its depths."

Could not this art to which Noverre refers be the art of movement, which as Laban has written "embraces the whole range of bodily expression from the actor's speaking and singing through dance mime to pure dance and its musical accompaniment?"

It is essential that dances should arise naturally out of the movement of a drama, whether modern or historical, and that actors and dancers assimilate not only the external form of the steps, but the underlying spirit and mood of the dances according to the fiery, proud, languid or delicate nature of the people and period they represent.

Movement is the underlying force of drama which brings to life

the dramatist's ideas, not only in personal performances but through the interplay of characters who, as they advance through the drama, opera or ballet, build dramatic tensions and rhythms of varying complexities. Dancing and acting are transient arts. When a performance is over only the impressions imprinted on the minds and memories of the spectators are left. They do not remain visible as on a painter's canvas. How necessary, therefore, that there should be well-defined characters, strong and vital situations, bold, striking groupings that have arisen from impulse of movement rather than from static placing and all those contrasts of light and shade to arrest the audience and keep their attention!

Thus with performers who are spontaneous, creative and versatile, in the hands of producers and choreographers who themselves have an understanding of the principles of movement, one can hope to give a lasting and valued impression on those who watch.

GERALDINE STEPHENSON.

THE ART OF MOVEMENT IN EDUCATION

1. What are the aims and values of the Art of Movement?

The fundamental aim of the art of movement is the developing of consciousness in each individual in terms of his own potentialities. This heightening of consciousness is the increasing awareness that an individual experiences of himself and his total powers in relation to the world. It is the special endowment of man as distinct from all other species that he has this inherent possibility for increasing his awareness. There is no greater insult to the dignity of man than the crippling or destruction of this most treasured gift; and there is no more significant reality for man than this capacity for widening his vision of himself and his surroundings. The art of movement in its aim comes essentially to the fundamental purpose of existence: the continuous striving towards completeness.

The main value of the art of movement is the establishment of harmony within the individual. This means that all the powers of man, physical, emotional, mental, and spiritual are integrated into a balanced working whole. The integrated personality is the person who is able to comprehend and experience this total relationship. Such comprehension makes possible the continual adjustment between an individual's creative doings and his receptive responses. The harmonious person is the one who is able to know, to feel, and to act in an appropriate manner to all the fluctuating situations of his inner and outer worlds. He is able not only to act and respond appropriately to his inner images and his outer situations but he is able to maintain a continual inward and outward flow between these non-material and material realities of his existence. The art of movement provides the opportunities for an individual to do, to create, both alone and with others, and to take in, to receive, both alone and with others. It is the responsibility of the individual who has gained such a comprehension of

relationship to choose with full consciousness the appropriate times of acting and not acting. Harmony is this continual, related, rhythmical pattern between the capacity to give completely and to receive completely.

A second essential value of the art of movement is the development of the creative powers of the individual. Each individual contains within himself a tremendous force, a living force which is his capacity for creative activity. This gift of man must be given all possible chances for development and expression; for indeed it is true that if a man cannot use his energies to build, to create, then he must inevitably destroy. The creative power of each individual is not only a treasure for himself, but is a talent to be used for the benefit of all mankind. The art of movement in providing experiences where an individual can explore his talents as well as acquire knowledge brings the creative potentialities of the person into action. Each individual must have a language whereby the intangible images of this life-force within him can be not only expressed but communicated to others. There is no more universal language than the symbolic action of art of movement.

II. What are the principles of creative teaching?

Three main principles of creative teaching are:

1. providing challenges;
2. maintaining balance between freedom and discipline;
3. observing the children.

The teacher must be able to provide challenges that will stimulate the participation and responses of the pupils. In order to provide challenges, the teacher must first know what layer of the personality he wants to touch; thus, he will present challenges that will elicit action, feeling, thinking, and creative responses from the children. He should present an ever-changing variety of challenges that will bring into play all the individual's powers.

The teacher through his challenges and through his personal handling of his classes acts as a guide that aids the children in their own seeking of balance between freedom and discipline of action. By his provision of situations in which the children are given opportunity for spontaneous improvisations as well as for controlled learning, for working alone as well as working with others, for leading as well as following, for creating as well as for receiving, and for acting and thinking as well as for sensing and feeling, the children will learn to take responsibility for their own actions

and will be able to apply the necessary control or allow freedom of action at the appropriate times.

Through observing his children, a teacher will see that the laws of organic growth involves change, irregular rhythms, twisting pathways, and slow development. Creative teaching implies, then, not the rigid following of a teaching scheme, but instead following the progression of the children in their development. The teacher must be able to develop the responses that come from his children, not only for a particular class but for a series of classes. Through observation, he will be able to select the challenges that will be most meaningful for his children. He will be able to judge when to present a new challenge or when to repeat an old one; when he should be working with a particular individual response or with the general group response. In any case, teaching through observation of the children's progress requires a mobile attitude on the part of the teacher.

III. How do these aims and values coincide with modern educational ideas?

The overall aim of modern educational ideas and of the art of movement is the same, that of providing opportunities wherein the individual can develop to the best of his abilities his inherent potentialities. Most schools now provide means not only for intellectual learning, but courses in the fine arts, games, movement, and vocational skills that will fulfil the creative and practical needs of a child.

In Infant and Junior Schools particularly, the children are given scope to develop at their own rate. Each child progresses from reading book to reading book in his own time, and goes from one "pocket" of sums to the next. In many Infant and Junior Schools there is also an attempt to integrate the varied experiences of the child into a related whole. For example, a particular history lesson will be correlated with an art, music, geography, or composition class. All these schools give the children regular experiences in the arts, games, and movement.

In the Secondary Schools, the children are usually streamed according to their academic abilities, this having the advantage of allowing the teacher to present a course of study and at the same time allowing the children to work at their best without strain or boredom. Whereas most Secondary Modern Schools have a regular schedule of arts, games, and movement for children, most of the

Grammar Schools still remain bound to the traditional idea of an academic education. In comparison with the Infant and Junior Schools, there is much less inter-relationship of work, and the children experience a series of specialized, separated subjects rather than a core curriculum.

The principle of the establishment of balance between freedom and discipline of action which is characteristic of the art of movement philosophy, I find lacking in the English Schools. There is a very strong bias towards discipline to the degree where the children have almost no choice of action. This is detrimental, not only crippling the children's ability to be spontaneous, but in limiting their creative imagination and activity. The children are slow in initiative and often apathetic.

Although the principles of modern educational ideas and the art of movement coincide, for the most part, there is a wide discrepancy between theory and actual practice of these principles in the schools.

IV. What is the justification for the Art of Movement in schools, particularly when the other Arts are well established?

The art of movement is the only one of the arts in which the body is the immediate tool, and movement the direct medium for the expression and communiciation of the individual's inner images. All the other arts impose external objects as the means for translating images into tangible form. The painter uses paper, brushes, paints; the potter, wheel and clay; and the musician, instruments and tones. A dancer stands alone and with his body creates through time and in space a vision of the life-force manifested in him. It is this one thing, the inability to separate the person from his medium of expression and communication, that justifies the art of movement in the schools.

Often the arts are used in education as a means into which the child projects his emotional disturbances and tensions, or they are taught with the aim of giving the child a skilled medium of communication. Indeed, the use of the arts for therapy and for artistic expression are valid and meaningful experiences for the child. However, all too often, the arts serve as a means for uncontrolled self-expression or for intellectually-constructed compositions. In the art of movement, the expressive and communicative aspects of the person are constantly inter-related and give to one another the necessary releases and controls. I do not believe that there is any

more complete way of experiencing one's total harmonious being than through art of movement.

V. What is the value of set dances and studies in the school programme?

Folk, national and historical dances can be a means through which the child is introduced to the customs, traditions, costumes, music, and character of the different countries of different periods in history. Through participating in and learning dances, the child gains not only a feeling for the variations in temperament of people of other ages and countries but an increased tolerance as well. Such knowledge can help him to appreciate more his own country and the period in which he lives.

The child has the opportunity to experience a wider range of effort and shape rhythms through participation in set dances. For example, contrast the Spanish Flamenco dances with their mobile time and flow changes with the French Minuet with its delicate fine touch and precise, controlled stepping. Learning a variety of set dances is also a good way to improve movement memory.

Lastly, folk, national and historical dances can be a means of enjoyable social intercourse for boys and girls. In fact, folk dancing can be pursued as a leisure-time activity.

VI. The Teacher-Child Relationship.

The first relationship of the teacher to the child is that he creates the challenge that will awaken the child's responses in order to make possible a further widening of his insights and experiences. The teacher cannot make the child learn nor can he project his values on to the child. He can only, through continuous observation, provide at the right moment the kind of challenge that will either open out a new vista or bring together previous experiences into a new meaning.

A second relationship of the teacher to the child is that he acts as a guide in helping him to see the relationship of things. He does not make choices or selections in values and morals for the child but indirectly through the challenges and situations he presents, he makes possible for the child the ability to choose and act with increasing maturity. The teacher is always a dominant figure in the life of the school child; consequently, he must live and act in correspondence with his own inner values if he is to be a positive influence.

Finally, the teacher must maintain the proper balance between his subjective and objective relationship with the child. Not only must he try to treat all the children with equal warmth and interest, but he must be able to cope maturely with the attachments some children may form for him. His own immediate establishment of relationships with the child can perhaps be the means towards keeping such dependence from happening.

VII. Example of One Lesson Plan.

1. Single Lesson Plan

A.	Age Group	Secondary Girls, 14-15.
B.	Aim	Relationship.
C.	Challenge	Movement phrase of collecting and gathering into the self, and then spreading from near to far evolving into a turning movement. The spreading action develops from small to large.
D.	Movement Emphasis ...	Space and Flow.
E.	Stimulus	Percussion, Drum.
F.	Procedure	1. Movement phrase done alone stressing shape, flow pattern. 2. Same movement phrase done in small groups, each time meeting new group.

VIII. How do you judge the results and the progression of teaching?

A teacher is able to judge the results of his teaching through observing and assessing the development of the child. If he can answer the following questions positively in relationship to their application to the particular age group, I would say that the results of his teaching tre good.

1. Does the child respond to the challenges the teacher gives him with an increasing participation and concentration?

2. Is there a consistent development in his ability to enter into the lesson with the full use of his physical, emotional, mental, and spiritual powers?
3. Is the child improving in his execution of the effort qualities and shape patterns?
4. Is he able to work more co-operatively and sensitively with others?
5. Does he have the capacity to work alone in a concentrated manner?
6. Is he able to learn and remember movement phrases and short dances?
7. Is he confident enough to take the initiative?
8. Is he increasing in his movement imagination?
9. Does the child show an increasing joy of movement in his movement experiences?
10. Does he have an increasing ability to improvise spontaneously as well as to take in and to formulate his movements in a clear manner?
11. Does he have an increasing awareness of the body and its movement possibilities?
12. Does he show improvement in his ability to deal with the different motion factors?
13. Is he able to create alone and with others short movement phrases and dances?
14. Is he able to recognize and move to simple rhythms?
15. Does the child manifest an increasing harmony in his movement patterns and rhythms?

By constantly assessing the child in relation to the above questions, the teacher can judge if he is really giving the child an art of movement experience. By watching and evaluating the children's stage of development, the teacher can make selections of new challenges that will continue to stimulate the child's progress.

He will be able to judge by assessing the child where he is lacking in his own teaching challenges and procedures.

IX. What place do demonstrations and productions have in Education?

I do not believe that demonstrations and productions have any place in the movement education of the infant or lower junior. For them the most important thing is that they have opportunity to participate in many movement experiences. I agree with Peter Slade that young children should not be made conscious too soon of doing for the sake of showing, but of doing for the sake of doing. However, it can be a valuable experience for young children to see a programme of dances that is brought to their school or is being performed in the surrounding area. Such an opportunity can not only increase their movement imagination, but it also widens their vision of the expressive and communicative language. An artistic programme of dances can heighten the children's aesthetic sensitivity.

For upper juniors and secondary school children, the actual participation in demonstrations and productions can be an additional educational value. Such productions can be a means through which a child can use his artistic talents in creating and performing his own dances; and it can be a chance for him to have a dance role that will increase his own movement harmony. In performing for others, the child becomes aware of the importance of discipline, both in the creation and in the performance of dances. This is an opportunity where he can perfect his tool of communication: his body, which is but the mirror of his spirit. Through dance productions and demonstrations the child thinks of doing, not for himself, but of doing in service of others.

Finally, dance demonstrations and productions can be a means of educating the parents and friends of the children as to the purpose and content of art of movement.

X. Should Movement Education be taught through Physical Education or should it be linked with the other Arts?

The main aim of physical education is to provide opportunity for the development of the active, healthy, well-poised, co-ordinated body-mind functioning of the individual. This aim is realized through the practice of and proficiency in body skills, gymnastics, games, and sports. Physical education is concerned

not only with the acquiring of bodily strength and co-ordination but with acquiring practical skills in handling external objects such as balls, ropes, rings, etc. The main emphasis is on the acquisition of practical, functional skills.

The aim of art of movement and the other arts in education is also the integration of the body-mind functioning of an individual. However, the arts stress not only the acquisition of practical skills, but more they stress the importance of developing the creative and imaginative faculties of the child. The arts and the art of movement are more concerned that the child has a medium through which to express and communicate than that he develops excellent, skilled performance abilities.

The art of movement should be linked and correlated with the other arts. All the arts are linked not only because they are languages for expression and communication but because they all are bound together under the same laws of rhythm and harmony of proportion. Through experiences in which the arts are interrelated, the child not only develops skills, increases creative imagination, and acquires greater sensitivity of all his senses, but he becomes conscious of the pervading, harmonic rhythms and patterns of nature, man, and the universe.

The art of movement is best taught in relation to the other arts, but art of movement is a necessary balance for the purely practical and functional work that is the content of a physical education programme.

XI. The characteristics of a particular age group and the implications these have for Art of Movement Teaching.

THE INFANT. THE FIVE-YEAR-OLD. GENERAL CHARACTERISTICS.

Physical Development

1. The five-year-old is poised and controlled. Posturally he is less extreme and less extensor than he was at four.
2. Gross motor activity is well-developed.
3. He has a marked interest in stunts and skills.
4. He has a certain economy of movement. He maintains one position for fairly long periods and then changes posture in a series of movements.
5. The five-year-old is a very active child.

Emotional Development

1. Needs, invites, and accepts direction.
2. Likes to please and do the right things.
3. Likes to do things his own way, but conforms to please adults.
4. Is serious, realistic, and well-poised.
5. Has a general curiosity and eagerness for information.
6. Likes to have a great many possessions, collects things.
7. Main interest is centred in his mother and himself.

Time and Space Concepts

1. Child lives in the here and now.
2. Dramatic house play involves sequences in time, routine of the day.
3. Child remains close to home and to mother. Needs things in close juxtaposition spatially.
4. Can understand simple pathways from one place to another.
5. Interested in the space which is here but not so much in spatial relations.

Mental Development

1. Seeks information eagerly.
2. Extremely talkative.
3. Difficulty in distinguishing between fantasy and reality.
4. Likes to figure out things for himself.
5. Beginning to recognize the finality of death, though not in relation to himself. Attitude factual and unemotional.
6. Extremely realistic approach to God.
7. Knows his own mind, and makes decisions quickly.

Interpersonal Relations

1. Child likes and obeys the teacher. Matter-of-fact and pleasant relationship.
2. Plays well with other children in very small groups.
3. Mother is the main interest in his life.
4. Children play mostly in twos.
5. Children symmetrically organized in play, ready for all relationships.

General Interests

1. Much play centres around a house, imitating adults.
2. Enjoys active outdoor games.
3. Imitative play: house, store, hospital.

Characteristics taken from, *The Child From Five To Ten*, Arnold Gesell, M.D.

Movement implications for the Five-Year-Old

1. Need for large body activity. Emphasis on the active doing (physical) of something.
2. Short lessons, twenty-thirty minutes with contrasting movement experiences.
3. Opportunity to experience and create short movement sentences or phrases.
4. Importance of use of concrete images by the teacher to stimulate the child's imagination.
5. Opportunity to work alone or with partner. Will be able also to work in a circle with the whole group.
6. Teaching approach by the teacher should be from the creative-exploratory manner.
7. Work mainly with the following movement themes:
   (*a*) Body awareness.
   (*b*) Awareness of force and time.
   (*c*) Awareness of space.
   (*d*) Awareness of the flow of the weight of the body in space and time.
8. Would enjoy dramatic movement ideas related to home, house, taking short trips, and other imaginative ideas of animals, nature, etc.

DIANE GAUMER.

SOME ASPECTS OF MODERN DANCE IN HOLLAND

A typical feature of the dance revival at the beginning of this century was the introduction of the art of the dance into the field of education and the enrichment of the laymen's activities in art, which had hitherto been limited to the plastic arts and music.

Hardly any form existed at that time in Holland of the typical ballet entertainment for a selected audience, so well-known in France and England. This was partly due to the fact that the reigning princes and the upper circles were not interested in theatre arts and the religious tendencies were apt to underestimate the value of art experience for human education.

For the revolutionary appearance of Isadora Duncan and the constructive new approach to dance in all its forms by Laban, Wigman, etc., Holland was an open but uncultivated field. There was no fight against a rigid tradition, there was just fight for getting dance as such accepted.

The new dance offered possibilities of approaching the Dutch people from another angle than from the rather resented stage. Schools for the dance, established by idealistic solo-dancers, brought the people into closer contact with the dance and to greater appreciation of this art than did foreign ballet companies, which occasionally visited the country. Also, dance was introduced for laymen in settlements, youth organisations, etc.

One of the first schools was the "Rotterdamse Dansschool", which I founded, in association with Gertrud Leistikow, in 1931, when I returned to Holland after studying with Mary Wigman in Dresden. The school developed into the "Toonkunst Dansacademie", which means that it was incorporated in the Conservatory for Music and divided into two sections: the academy for the professional education of dancers and teachers and the dancing school for children and amateur classes. A special two years' course was added for the training of settlement teachers. In this course folk-dance and music were included and elementary

modern choreography for the special needs of the work in the settlements and clubhouses for slum children.

Gradually the dance was accepted and an interesting development of stage-dance started, culminating in a group under the direction of Yvonne Georgi. Performances by Kurt Jooss' company were received with great enthusiasm.

The war put an end to these activities and after the war a new tendency appeared: the classical ballet dance was introduced by regularly visiting companies and the Netherlands made up for a long pause in traditional theatre dancing by turning to a thorough ballet training for professional dancers and building up ballet companies with subsidies from the government.

This influenced the schools. Ballet classes were given all over the country, sometimes seriously, very often just because there was money in it. The modern style seemed to be over. The Rotterdamse Dansschool, however, went on teaching this style to children and amateurs, being convinced that this way of bringing dance to the people is more in keeping with modern views of education, especially on creative development. In the Academy both classical ballet and modern style are taught, the latter extended to include the modern American style, for which American teachers have joined the staff. Labanotation, music, dance history, national dance, theoretical and pedagogical subjects are included in the programme.

A year and a half ago a special committee of the Arts Council in Amsterdam, dealing with art education in elementary schools, watched ballet classes given under the auspices of the Scapino Ballet, a unique company, performing exclusively for youth. The leader of this company, Mrs. Hans Snoek, wants to found a real ballet culture by making children already well acquainted with dance as an art. The main work is the performance of typical ballets for children (sometimes the scenario is written by children and then choreographed by the ballet master of the company), but some classes were given after school-time in certain schools where the headmasters were interested.

Members of the committee came to the conclusion that this approach, though important as such, was not following the trend of modern education in the other arts, which is well developed in Holland; so it was decided to bring together representatives of dance teaching and gymnastic teaching to take the matter up, as somehow physical educational was involved.

As I was known to represent the modern approach, I was invited to join the committee and after several discussions two members were requested to write a report about desirability and possibility of dance teaching in elementary schools.

To gain as much insight and experience as possible, some experiments were made: classes were given in four elementary schools, included in the ordinary curriculum, by two dance teachers, who were interested in modern dance, folk-dance and ballet-dance. One of them was Mrs. Kit Jacobs, a former member of the Opera Ballet, now teaching at the Scapino school. She and I were to write the report and then all of us started visiting schools, where experiments were made with folk-dance, creative drama, and modern gymnastics for children.

Having heard of the development of Laban's work in England, we also visited the Laban Art of Movement Centre and had the opportunity of watching some classes in elementary schools near Wakefield, introduced by Diana Jordan from Woolley Hall. We got the most vivid impression of the importance of this modern work with children in their early years and certainly hope we shall be able to propagate this method in Holland.

The three main problems in this country are:

(*a*) how to fit regular dance lessons into the ordinary schedule;

(*b*) how to find the required accommodation, as the majority of the school buildings are hardly equipped for any form of physical education;

(*c*) how to find the right teachers.

Kit Jacobs and I are convinced that a special training for teachers in this field has to be created, and hope that gifted dance teachers will be found, who are willing to dedicate themselves to this important work. At present, we are waiting to see how the report and the rather revolutionary suggestions will be accepted. Let us hope that we shall be able some time to tell the readers of this periodical how the ideas of modern educational dance, which are so dear to us, are developed and realised in the Netherlands.

CORRIE HARTONG.

BOOK REVIEWS

THE ART OF MAKING DANCES

by Doris Humphrey.

Published by Adam and Charles Black, Ltd. (*Price* 38/-).

This is an attractive book, with good print, clear diagrams, adequate index and headed paragraphs. It is a book to enjoy, and it presents a challenge.

The author stresses the importance of marrying fantasy with reality. She insists that good choreography needs inspiration, emotion, enthusiasm, and conviction disciplined through well-tried techniques, to satisfy an audience *now*. Much of the material of the book is familiar to anyone who has studied Laban's work, and a similar organisation of thought is discernible although the terminology is different. It is, therefore, rather surprising to find no reference to Laban in the whole of the text; in fact, it would be easy to be persuaded that Modern Dance started and developed entirely in America, the only European mentioned being Kurt Jooss.

There is a long central section on the craft of composition, with sub-sections on Design (space), Dynamics, Rhythm, and Motivation and Gesture, followed by a discussion on the use of speech, sets and props, and a very interesting chapter on music. At the end of each sub-section there is an "Assignment" which is really an exercise on the preceding lesson which the reader can tackle on the lines of a correspondence course. These exercises are progressive and cover various aspects of the craft, so that a wide and helpful experience could be gained by conscientious study of them. Much of this work would be familiar to anyone who had attended Modern Dance holiday courses in this country.

Miss Humphrey winds up with a "check list" or list of things not to do when composing, and there are many other instances of negative advice, but is given with such clarity and humour that it is challenging rather than frustrating.

I found this book inspiring because it deals with theatre dance as an end in itself; and boldly assesses the intrinsic values of dance composition against a yardstick of the stage, the audience, and the box-office.

CHLOE GARDNER.

MODERN DANCE, THE JOOSS-LEEDER METHOD

by Jane Winearls.

Published by Adam and Charles Black, Ltd. (*Price* 21/-).

This book is well produced. Miss Winearls has overcome to a great extent the difficulties which arise with any verbal presentation of movement. The numerous illustrations are very helpful to the reader. As this method is based on Laban's theories relating to the fundamentals of movement, members of the Guild will find much in the book that is familiar. (Some confusion might be felt, however, as Jooss and Leeder use the theories and terminology as published in 1926, which have been subsequently altered by Laban.).

The book divides into the following chapters: Principles of Movement, Technique, Direction and Design, Improvisation and Composition. I should like to make a few remarks on the second and last chapters as they are the ones which may bring most new material to our readers.

TECHNIQUE. It is to be expected that a great proportion of professional performers' training will be devoted to the acquiring of the utmost possible skill. It is, therefore, not surprising that this chapter is the most substantial one. It is interesting to note that most of the contents of this chapter could serve equally well as an introduction to the teaching of dance notation. It is concerned with the functioning of the body. It does not say much about the actual challenges or standards set, and how to go about the business of achieving them. More could be said about the nature and building of technique studies and the standards aimed at as the dancers' training progresses. I would welcome a little more "method" besides the basic "facts". By this I do not mean, of course, that the teacher should not still remain creative. This is essential in Modern Dance.

IMPROVISATION AND COMPOSITION. This chapter, alas, is much too brief. In this field Jooss possessed such mastery that one would expect something more extensive and less shallow in a method that bears his name. On the evidence of this book it would appear that not much of this mastery has found its way into the teaching method. This, of course, may be only my personal opinion and it may be argued that anything more said would be beyond the scope of this book.

Finally I should like to add some general remarks. A number of years ago I was myself trained at the Jooss-Leeder School prior to joining the Ballets Jooss. This was during the period when the company flourished. The majority of students were greatly stimulated by the hope that they might be asked at the end of their training to join the company. Miss Winearls says in her introduction that: "The Jooss-Leeder Method . . . has helped to bridge the gap between dance as an educational activity and Dance as a fully-matured art of the Theatre."

Can there be anything less stimulating for the further development of a method than the lack of demand for the dancers it has trained? It is sad merely to "bridge the gap" and to have to admit that Modern Dance as a Stage Art has not succeeded in this country so far.

LILLA BAUER.

FORTHCOMING COURSES

London Summer Course, 1960.

A course on "The Contemporary Importance of Movement Education" will be run by the Laban Art of Movement Centre, under the direction of Lisa Ullmann, from 20th to 27th July, 1960. The course will be held at the Maria Assumpta Training College. Further particulars may be obtained from the Secretary, Laban Art of Movement Centre, Woburn Hill, Addlestone, Surrey.

Modern Dance Holiday Course, August 2nd to 13th, 1960.

This will be held at the City of Worcester Training College. Further information may be obtained from the Hon. Secretary, Mrs. E. Logan, 12, Rupert Street, Glasgow, C.4.

Refresher Course for Professional Members of the L.A.M.G.

A course for Professional and intending Professional members of the Guild will be held from 14th-16th October, 1960, at the Conference Centre, Swanwick, near Derby. Further particulars will be circulated later.

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